

# THE R. A. M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



*"Sing unto God"*

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## Contents

<i>Editorial</i> .....	29
<i>The Musical Profession</i> by <i>Frederic Austin</i> .....	30
<i>Distribution of Prizes and Annual Awards</i> .....	33
<i>Decentralisation of Music</i> .....	36
<i>From Overseas</i> .....	37
<i>With His Majesty's Forces</i> .....	39
<i>Concerts</i> .....	39, 40, 41
<i>The Club President</i> .....	42
<i>R.A.M. New Music Society</i> .....	42
<i>R.A.M. Distinctions</i> .....	43
<i>Marriages, In Memoriam</i> .....	44
R.A.M. Club	
<i>The Library</i> by <i>Janet H. Robjohns</i> .....	50
<i>Supper</i> .....	51
<i>Social Meeting</i> .....	54
<i>Notes About Members</i> .....	54
<i>New Publications, Notices</i> .....	58



## Editorial

This issue of the *R.A.M. Magazine* will reach the hands of its readers several weeks later than usual ; not for reasons of war-time delays, but because, upon re-consideration, the Committee of the R.A.M. Club have decided that the opening of each Term is, for several reasons, the best time for publication. Attention is directed to a special notice upon another page.

In spite of pressure upon space limited by considerations of economy, sufficient recording of events is made, it is hoped, to demonstrate the vigour with which all departments of the Academy continue to function. Some other activities, however, merit mention. Review Week during Lent Term included *A Programme for Two Pianos* by Mr. York Bowen and Mr. Harry Isaacs ; *The Musical Profession* by Mr. Frederic Austin (reported on another page); *My Musical Work with Debussy* by Miss Maggie Teyte ; *Orchestration* by Dr. Gordon Jacob ; *Bach's use of the German Chorale in Church Cantatas* by Mr. C. Kennedy Scott ; *The Art of Sarah Bernhardt* by Mr. Wilton Cole ; *The Study of Chamber Music* by Mr. Herbert Withers and, to conclude, an *Orchestral Concert* conducted by Sir Henry J. Wood.—A rich feast indeed ! There was also, during Midsummer Term, a History of Music Course: *From Schubert to the Present Day*, a most comprehensive series of ten lectures given by Mr. Aylmer Buesst.

In these days, when so many are scattered so widely throughout the country and indeed throughout the world, letters from old friends and fellow ex-students, which reach us in increasing numbers, are no small compensation for the inevitable partings which have saddened us. The ubiquity of the R.A.M. needs no stressing here, but the happy unexpected encounters also experienced are a frequent pleasure lightening dark days : a conversation about Academy topics, overheard by chance in a tea-shop remote in the Delectable Duchy, brings news of many ex-students ; a khaki-clad Composition professor asks, in the shadows of a western Cathedral, why the Priest's part should be so monotonously deflected a minor third ; a C.E.M.A. tourist, travelling like a comet, has yet time to exchange mutual recollections of Tenterden Street ; a fellow adjudicator at a distant Festival pauses between the items to ask, " Were you with Frederick Corder ? so was I ! what year was that ? " These are the small joys of to-day—tokens of a great bond—the R.A.M. Long may it endure !

S.H.L.



## The Musical Profession

Lecture by Mr Frederic Austin, Review Week, March 25

Mr. Austin began his lecture :—" I am speaking to you this morning rather as the President of the Incorporated Society of Musicians than in my usual character of a professor . . . . I propose to give you a sort of short compendium of practical points from my own experience . . . . A word about the I.S.M. It is the representative society of the professional musician and exists to promote the Art of Music and to foster and protect the interests and well-being of its members. I am, no doubt, speaking to many who will one day be found among them.

"To be gifted and proficient enough to become a professional musician is a high privilege, and a genuine, whole-hearted love for music—without which no one should dream of following it as a profession—is a source of lasting happiness and inspiration . . . . it is this aspect of music of which the professional musician should never lose sight. It is a safeguard, a touchstone, an influence which will enable him to beautify and enrich all that he does, whether his place in music be humble or exalted.

"And now, more in the vein of Mr. Worldly Wiseman, let us begin with the Composer. To be able to make a living by his work is the natural desire of every composer, but to do so is far from easy, particularly if he is a composer of serious music, and wishes, equally naturally, to do so on his own terms. To be able to secure a performance of a serious work is a stroke of good fortune ; a publisher for it, a god-send ; the financial return, of little account in all but exceptional cases."

Mr. Austin then detailed the difficulties which a composer of orchestral, educational, or popular music would have to face and suggested how, during the period whilst he made himself known—and even after—he might gain for himself a livelihood. The budding composer was also advised to join the Performing Rights Society as soon as eligible.

Speaking of the Conductor, Instrumental Soloist, and Singer, the lecturer pointed out that they were differently situated. "One thing, however, they have in common with the composer, and that is, the initial difficulty of finding a place in the charmed circle." After describing technical and other problems and their solution, Mr. Austin continued : "A new factor comes into consideration with broadcasting, and before the microphone the conditions I have been describing are, in a general sense reversed." Some

warnings for vocalists here followed, and, reverting to concert hall work, performers were recommended to pay attention to demeanour and deportment. "Don't think this too trivial a thing . . . . like everything else concerning your public appearances, it must be properly planned. Young conductors also, who will depend so much upon automatically independent movements, will be well advised to adopt the same kind of discipline . . . . Economy, clearness and precision of movement will serve them better than maximum display of excited gesture, and are best learned, as in the actor's case, by first realising the value of repose."

The special requirements of conducting opera were next mentioned : how it required lengthy experience and was a cardinal test of technical powers ; the facts that singers would be in continual movement and unable often to meet the conductor's eye ; that they would require unmistakable "cues" and perhaps some "nursing"—"it is obvious that the conductor must be independent of his score and also familiar with the stage action."

Mr. Austin also spoke about the methods of obtaining publicity by means of recitals ; of the necessity of employing a good agent for all the business details ; of the gradual building-up of a reputation from one engagement to another ; of auditions, deputising and other opportunities. "It is for you to improve the occasion—and to continue to do so. A slow process, but you may make it a sure one."

Possibilities for organists and other instrumentalists were reviewed and much practical advice followed in reference to the career of a teacher of musical subjects and with regard to qualities required and the means of establishing a private connection. "Advertising, within the limits of fact and decorum may serve its turn, particularly if consistent and constant. But the usual means by which the private teacher is established are the old-fashioned, slow but safe ones, of small beginnings and the recommendations and accomplishments of pupils. There is no better or more reliable testimonial . . . . Some musicians begin, some end as teachers. Some teach for the whole of their lives, either from a genuine vocation for it, or from necessity. Some from their own experience as performers, some from what they themselves have been taught, some are content with a sort of *divination*, as I will politely call it. In all instances, the better the background of musicianship and the knowledge of your particular subject, the more confident and at ease you will be in dealing with your pupils." Mr. Austin concluded :

"I have said earlier, how much his Art may and should mean to the professional musician. The absorbing nature of his work, particularly when it is of the creative kind, is apt to withdraw him from many normal contacts.



The practical affairs of life are likely, in consequence, to be not only irksome, but difficult to deal with. We shall be wise if we do not regard that as a sufficient reason for shirking them, or, more dangerously, for nursing the delusion that artists (ourselves, that is !) are of too fine and delicate a clay to be expected to have any traffic with them. The usual problems of ordinary life have their good side, even for the artist, so long as they don't become really hampering or stultifying. They have a way of keeping one vital and energetic, resourceful and human ; all necessary qualities in any walk of life.

" Sir Charles Santley, the famous baritone singer, once said that it was not enough for the artist to show his quality in his art, but that it was his duty also to make an artistic thing—that is, a fine thing, a thing of order and purpose—of his whole life. That is an excellent maxim. In following that path we may become an ornament to our profession and a source of contentment and happiness to ourselves."

### From the L.C.C. Report on Lunch Time Music

" Many of those citizens of London who are customers of the Meals Service are indebted to the Royal Academy of Music for programmes of music given by students of that institution. It was the opinion of the responsible officers of the R.A.M. and the L.C.C. that nothing was too good for those who had stood in the front line of the Battle of London and carried on, undismayed by enemy attack, with their everyday work. Students of the Academy have taken good music into those areas of London where the battle has been fiercest. Recitals were given at Peckham, Deptford, the Isle of Dogs, St. Pancras, Hammersmith and Fulham. The music provided was of that high standard which is associated with the R.A.M. It has been an experience and an experiment to give music at lunch time to those who have rarely, if at all, been inside a concert hall. And, for this reason, if for no others, the students of the R.A.M. can be congratulated on their magnificent pioneering efforts."

Particulars of each of the recitals and of the conditions under which they were given follow, and the report concludes :—

" The great service rendered to London by the Warden of the R.A.M. in making these recitals possible, by Miss Joyce Chapman in organising, and by the players in carrying them out, is acknowledged with sincerity. Services given so freely and with such goodwill and co-operation have united still further the ties between the R.A.M. and the L.C.C."

(Signed) J. M. Mackie.

## Distribution of Prizes and Annual Awards

by The Countess of Bessborough

July 24

The proceedings opened with a performance of Wolf's *Italian Serenade* for string quartet ; the Quintet from Act I of Mozart's *Magic Flute* and Chopin's *Nocturne in F*, Op. 15 and *Scherzo in C sharp Minor*, Op. 39.

The Principal, before presenting his Annual Report, read a message sent on behalf of the President, H.R.H. the Duke of Connaught : " The Duke was very glad indeed to hear that you were holding your Prize Giving as usual, in spite of the many difficulties which beset us." Dr. Marchant said it was very gratifying to know of the continued personal interest which H.R.H. took in the welfare of the institution. A very warm welcome was extended to Lady Bessborough.

" This second war-time Report " said Dr. Marchant, " I present in a spirit of thankfulness. Apart from a few honourable scars, our building has been spared ; but we certainly have had miraculous escapes."

How narrow the escapes were in September last, and how, during the time when access to the building was forbidden, the Warden's flat became G.H.Q. of the R.A.M., thus enabling work in the Academy to begin during the second week of term, were described vividly by Dr. Marchant, who added that since then, apart from hasty retreats to the basement during daylight raids, the work had gone on without serious interruption. The decision taken at the beginning of the war to continue working in London had at least helped to keep musical education alive, and the feeling of combined effort and even the actual attendance at the Academy had been in the nature of a tonic to all concerned. " I must say that the spirit and pluck shown have been most commendable and inspiring."

Dr. Marchant then recalled losses by death which the R.A.M. had sustained during the year and paid personal tribute to the service and character of deceased colleagues of the professorial staff. Three young students had met death by enemy action—" let us remember them all with gratitude." Losses by retirement were mentioned with regret, and,— " in the name of the Academy I offer them all our warmest thanks for their many years of loyal and devoted service, and wish them happiness in retirement." Visits by members of the various staffs either on Active Service or whole-time war work were frequent, and it was evident from the many letters received that,



though separated, their thoughts frequently turned to the Academy and they looked forward to their return.

Two bequests were announced. The first, of £1,000, under the Will of the late Mrs. E. Lyell-Taylor, of Johannesburg, to found a scholarship in memory of the late Sir Alexander Mackenzie—perpetuating the name of a great musician and a great personality, and also one of the most distinguished Principals of the Academy. The second, of £300, under the Will of the late William Arthur Jones, to found a prize for Contraltos to be known as the Isabella Lucas Prize. Other generous gifts were: £500 from an anonymous friend of the Academy; £250 from Miss Younghusband to found the Harriet Claiborne Dixon Trust; a valuable violin with two fine bows, to be given to a deserving student from Mrs. Schofield; a Steinway Grand piano with a cabinet of 71 beautifully bound volumes of music; and, from Mr. Frank Reynolds, the original of his amusing L.R.A.M. drawing in *Punch*. Dr. Marchant acknowledged gratefully these and other generous gifts.

The award of the Dove Prize for General Excellence to Miss Ivey Dickson and the Worshipful Company of Musicians' Medal to Mr. Arnold van Wyk were made public, and a review of the year's work emphasised how remarkably little the usual performances in any department had had to be curtailed. The R.A.M. Club had also been able to continue its social and musical gatherings very successfully under the genial presidency of Mr. George Cunningham. "I like to think" said Dr. Marchant, "of past and present students as one large family with its members scattered all over the world, and yet kept in touch with their *Alma Mater* by means of the Club."

"There are three past students" he continued, "that I wish to mention especially: First, Dame Myra Hess. We congratulate her upon her recent honour so richly deserved and are proud to claim her as a past student. Second, Sir Henry Wood. We are all pleased that he is able to continue his great work with the Promenade Concerts even under a different roof. Queen's Hall had been the centre of his musical achievements for over forty years and its destruction was indeed a sad blow. Incidentally, may I say how glad we were to lend this hall to the L.P.O. on the day following the raid when Queen's Hall was destroyed, thus allowing them to keep faith with their public. Third, Mr. George Cunningham. We congratulate him upon the honour bestowed by the civic authorities of Birmingham to mark his 600th recital as City Organist. It is good to feel that that great city recognises that they have one of the greatest organists of our time."

Six members of the Academy staff were examining overseas for the Associated Board: Messrs. Wesley Roberts, Max Pirani, Spencer Dyke,

Percival Driver, Leslie Regan and Dr. Thiman. A cable had been received from the University of S. Africa announcing the safe arrival there of the last-mentioned four.

The Principal concluded by offering his warmest thanks for the co-operation and help he had received from the Governing Bodies, the Administrative, Professorial, Clerical and General Staffs. Much heroic work had also been done in A.R.P. and fire-fighting services by staff and students, and he would thank them all. Finally he would congratulate students on their hard work, undaunted by many disturbances. "We believe that it is a good thing for musical education to continue and, believing that, we will carry out St. Paul's injunction to 'hold fast to that which is good'."

Lady Bessborough then distributed the prizes.

General Sir G. Sidney Clive, in proposing a vote of thanks to Lady Bessborough, said that he hoped that she realised that in her work as Vicereine at Government House, Ottawa from 1931—5, she was preparing the ground for the whole-hearted co-operation which Canada had shown since the first day of war. He would ask her to accept their grateful thanks for her kindness in coming there today and the hope that before her next visit the troubles of war might be ended.

Lady Bessborough, congratulating the prize-winners, said that she wished also to congratulate all other students, because in times such as these it was indeed a joy to feel that there was something creative and beautiful still to work for. It was all the more important, amid so much ruthless and futile destruction, to feel that there are people who are constructive, thinking of the future, and realising that England will want all the beauty she can get when this toil was over.

The National Anthem closed the proceedings.

## Drama

Informal Drama performances were given on April 1 when the bill included a Scene from *The Rivals* by Sheridan and the one-act play *Let it Go at That* by Essex Dane. The casts included Diana Budd, Patricia Duff, Margaret Royle, Patrick Halling, Jean Dickson and Joyce Robinson.

One July 22, *Mirror to Elizabeth* by T. B. Morris and *The Shadow Passes* by Mabel Constanduros and Howard Agg were presented, when (in addition to those mentioned above) Christine Parsons and Sonia White took part. The Stage was in the charge of the following students: Joyce Robinson, Patricia Duff, and Diana Budd, under the direction of Mr. Alban Jeynes.



## National Gallery Concerts

Over 1,200 people attended the 500th National Gallery concert—appropriately, a recital by Dame Myra Hess herself—which was given on August 14. Dame Hess, in speaking of her scheme, said that over 1,700 artists had appeared since the concerts began in October 1939, and £9,000 had been paid out in fees and contributions to the Musicians' Benevolent Fund. Since the Elizabethan era, she added, there had never been so keen a demand for music throughout the country.

## Decentralisation of Music

Among the most encouraging signs of the growth of musical life in Great Britain during recent years has been the establishment of centres of activity in country and semi-rural districts. In former days music-lovers were dependent for their musical interest upon such things as the Three Choirs and other infrequent Festivals held in our large towns, whilst purely local effort was largely confined to societies of amateurs which often worked under manifold disadvantages. Chamber Music, when it took place at all, was practised privately. Now-a-days, apart and distinct from such events as Celebrity Concerts, Orchestral Tours and the like, there are—largely owing to modern means of transport—opportunities for hearing music of the highest class performed in a manner comparable to professional standards, and for players to practise and perform under the direction of distinguished masters of the art.

A notable example of the success achieved in this direction is furnished by a batch of programmes of the SOUTH BUCKS STRING ORCHESTRA which has come under notice. This society, now approaching its fourth year, is conducted by MR. HERBERT WITHERS, F.R.A.M., is supported by a Concert Society of residents and enjoys the patronage of many leading British musicians. Its concerts, which take place several times in each season, are given by an orchestra of thirty-odd amateur players with the assistance of eminent soloists. The range of its programmes, chosen from classical and modern sources, is eclectic and attractive in the highest degree. Among soloists who have assisted, the R.A.M. is strongly represented by such names as Arthur Catterall, Clifford Curzon, Henry Cummings, Eric Greene, John Hargreaves, Kathleen Long, and Irene Scharer. Albert Sammons has also played on several occasions, and among works by Academy composers, *English Dance*, B. J. Dale, and *Variations on a Theme by Elgar*, by Dr. Eric Thiman have been included. Mr. Withers provides instructive programme-notes on the music performed. It is gratifying to hear that the future prospects of the society are very bright.

## From Overseas

Nothing is more cheering in these days than to receive word from our distant friends and to know that we and our doings are so much in their thoughts. Among many such letters from ex-students and others connected with R.A.M. is one from Miss Rosa Wessely who writes from Cairo:

"It may interest readers of the Magazine to hear something of my work abroad. In December 1939, after being evacuated to the country, I was asked by my company if I would be willing to go out to Bucharest for a few months. I stayed in Rumania 14 months leaving for Istanbul with the Minister and remaining members of the British Legation in February. During the year 1940 there were many changes in Rumania, such as the cession of Bessarabia and parts of Transylvania and the Dobrudja, as well as the abdication of King Carol. In addition, we had the most unpleasant experience of the earthquake on November 10th, and lastly the Iron Guard revolt in January 1941. It was also a strange experience living in a country with German troops and equipment everywhere, but we were not molested in any way.

This year I have stayed in six different places, i.e. Bucharest, Istanbul, Athens, Ankara, Alexandretta and Cairo and have extended my previous travels in Europe to Asia and Africa.

Istanbul is a most picturesque and interesting city (though dirty and smelly in parts) beautifully situated on the Golden Horn, Bosphorous and Sea of Marmara. My stay there lasted just three months and during that time I visited Athens and Ankara. I went to Athens by rail through Salonica, where instead of an anticipated air raid we felt the shock of the Larissa earthquake. I returned on a Greek cargo boat via Khalkis, a lovely trip; both journeys took 4½ days. I must mention that during this voyage through the Greek islands I gave a violin lesson every day to the wireless operator, who fortunately spoke some English. As the music was nailed to the wall of the wireless cubbyhole, turning over was not quite a straightforward affair.

After Istanbul with its steep cobbled streets one is struck in Athens by the straight asphalt roads and beautiful park situated in the centre of the city. I was unfortunately unable to go into the Acropolis as a telegram recalled me to Istanbul after four days.

Ankara, the new Turkish capital, is still in a state of development and certain parts are well laid out, including the quarter where the Embassies are situated. On the whole the city lacks character, though the old part perched on the top of a hill is picturesque.

On May 16th I left Istanbul for Cairo via Syria, intending to spend a couple of days in Jerusalem en route. Bombing was already happening, and we were unfortunately advised to leave the train at Adana (another party got through safely three days later). The following day we were sent on to Alexandretta, with the object of continuing our journey to Cairo by boat. There was not room for everyone on the first boat and those left behind had to wait three weeks for the next departure.



This waiting period I spent in the hills above Alexandretta at a small place situated 800 metres high with a lovely view from the hotel verandah over Alexandretta, the sea and surrounding mountains. We lived a simple life, the day being made up of walking, reading, eating and sleeping. At first there was no telephone in the hotel and no wireless and not a single shop was open in the village. It was very quiet and peaceful and a complete rest, and I enjoyed many walks. The only event of importance was a trip to Antioch, a city older than Istanbul and most interesting.

At last the day arrived to continue our journey to Port Said and although the boat was a cargo vessel, the captain did everything to make us comfortable and all the women had cabins. The following morning we were attacked by an enemy flying boat. Two bombs were dropped, one falling within 15 feet of us, which felt as though the ship had been hit. We saw nothing as we were in the saloon, but heard the anti-aircraft and machine guns blazing away. Our gunners put up a splendid show and the aircraft was losing height as she made off. There were two other alarms, but nothing happened.

I am now settling down to life in Cairo and find it rather hot, though not unbearable so far.

It might finally be as well to mention that I am doing secretarial work, being attached to the Legation or Embassy wherever I am posted.

I hope that the R.A.M. is still able to carry on."

Yours very truly,

R. WESSELY (Miss).

Miss Nora Clarke writes from Queenstown, S.A. :

"Yesterday's mail brought the March *R.A.M. Magazine*. I was delighted to receive it and to read news of the R.A.M. and the musical activities which go on despite the war. It is grand to know the Academy still stands. The magazine is of great interest to us who are so far away and the condensed Review Week Lectures which appear from time to time are a good addition."

Miss Naomi Papé also writes from E. London, S.A. :

"Hearty congratulations on the continuance of this excellent Magazine. To one ex-student of the R.A.M. it gives a thrill to read its articles and news and it certainly keeps one in touch with the Academy."

Many similar letters have also been received from others now living in widely separated parts of Great Britain.

### The R.A.M. Club Prize

The R.A.M. Club Prize, (for String Trio) has been awarded for 1941 to Doreen Cordell, Rosemary Green and Sylvia Bor. The Examiner was Mr. York Bowen.

### With His Majesty's Forces

*The Editor regrets that, notwithstanding enquiries, so few names among the many connected with the R.A.M. who are serving have reached him. It is hoped to print later the complete list of names sent in to date. Additional names should be sent to: Editor, R.A.M. Magazine, 91 Crane St., Salisbury, or to the R.A.M.*

ARMY, Peter M. S. Latham, A. G. Scott Joynt — R.A.F., Basil Bensted — HOME GUARD, Herbert Withers, Ambrose Coviello, D.C.M. (to be Capt.) — W.R.N.S., M. Beatrice C. Boulter.

### Orchestral Concert—March 28

TRAGIC OVERTURE, Op. 81. . . . .	Brahms
"Softly sighing" (Der Freischütz) . . . . .	Weber
Estelle Applin	
CONCERTO (MS.)—Violin and Orchestra . . . . .	Arnold Van Wyk
Doreen Cordell	
RHAPSODY on a theme of Paganini, Op. 43—Pianoforte and Orchestra . . . . .	S. Rachmaninov
Jean Mackie	
"Where corals lie" } . . . . .	Elgar
"The Swimmer" } . . . . .	
(Sea Pictures, Op. 37, Nos. 4 and 5)	
Constance Shacklock	
"Casse Noisette" Suite, Op. 71a . . . . .	Tchaikovsky
Conductor : Sir Henry J. Wood, D.MUS.	

### Opera

The students of the Opera Class, under the direction of Mr. Frederic Austin, presented a programme of great variety on July 16, when Scenes from six well-known operas—*Figaro*, *The Magic Flute*, *Der Freischütz*, *Tannhauser*, *Othello* and *La Bohème*—were given. Marie Coupland, Betty Sagon, Christine Parsons, Ivor Samuel, Clement Hardman, Joan Taylor, Ruth Bowman, Jean Pantlin, Estelle Applin and Ethel Lyon took part, some undertaking more than one rôle. The accompaniments had been specially arranged by students for various combinations of pianos, strings and harp and Eric Sawyer conducted. The Stage Manager was Erin Tosi.



## R.A.M. Magazine

### Changes in Date of Publication

After reconsideration, the Committee of the R.A.M. Club has decided that the best time for publication is during the first week of each Term. It is hoped that each issue may thus contain more complete recording of events of the previous Term.

Contributors of *Notes about Members* and all other matter intended for publication are asked kindly to assist the Editor by forwarding their MSS. (typed if possible) so as to reach him not later than two weeks before the end of Term.

### Choral Concert—May 28

"Oculus non videt"	}	.. .. .	.. .. .	Orlando di Lasso
"Adoramus Te"				
"Hodie Christus natus est"				
CHORALE PRELUDE—"Vater unser"	}	Organ	.. .. .	Pachelbel
PRELUDE				
		Basil Bensted	.. .. .	Clerambault
PSALM XIII., Op. 27.	.. .. .	.. .. .	.. .. .	Brahms
		Organ : Basil Bensted		
TRIO-SONATA No. 3 in D minor (2nd and 3rd Movements)—Organ				Bach
		Michael Howard		
MASS in E flat, Op. 155 (with accompaniment of Strings and Organ)				Rheinberger
		Organ : Michael Howard		
"Where is the home for me?"	}	.. .. .	.. .. .	R. Vaughan Williams
"Dirge for Fidele"				
"Daybreak"				
QUINTET from "The Magic Flute" (Act I)	.. .. .	.. .. .	.. .. .	Mozart
Joan Taylor, Betty Sagon, Ruth Bowman, Ivor Samuel, Clement Hardman				
		Pianoforte : Cherry Isherwood		
"From Asia, from the Dayspring that uprises"	}	.. .. .	.. .. .	Granville Bantock
"Will they ever come to me, ever again?"				
"Weave ye the Dance"				
"The Snow"	}	—Op. 26	.. .. .	Elgar
"Fly, singing bird"				
(with accompaniment of Strings and Pianoforte)				

Conductor : Mr. Ernest Read, F.R.A.M.

## Chamber Concert—June 9

QUARTET in E minor—Two Violins, Viola and Violoncello	..	<i>Frank Bridge</i>
Marjorie Lavers, Felix Kok, David Bellman, Sylvia Bor		
“ Chant d' Amour ”	} —Poèmes Juifs .. .. .	<i>Darius Milhaud</i>
“ Chant de Résignation ”		
“ Chant de Forgeron ”		
	Ruth M. Bowman	
	Pianoforte : Manuel Frenkel	
“ Three Landscapes ”—Two Violins, Viola and Violoncello		<i>Ernest Bloch</i>
Jorgen Laulund, Ernest Scott, David Bellman, Alice Fortune		
QUARTET in E flat, Op. 87—Pianoforte, Violin, Viola and Violoncello		<i>Dvořák</i>
Joyce Hedges, Nelly Ansermier, David Bellman, Joy Hall		

### Orchestral Concert—June 17

OVERTURE—"The Magic Flute"	.. .. .	Mozart
SENTA'S BALLAD ("The Flying Dutchman")	.. .. .	Wagner
		Ethel Lyon
CONCERTO in A minor, Op. 33—Violoncello and Orchestra	.. .. .	Saint-Saëns
		Peter Halling
TWO POLOVTSIAN DANCES ("Prince Igor")	.. .. .	Borodin
CONCERTO in A, K. 488—Pianoforte and Orchestra	.. .. .	Mozart
		Ivey Dickson
SONGS OF TRAVEL (Part I)—"The Vagabond"		
	"Bright is the ring of words"	R. Vaughan Williams
	"The Roadside Fire"	
		Clement Hardman
VARIATIONS on an original theme, Op. 36 ("Enigma")	.. .. .	Elgar

Conductor : Sir Henry J. Wood, D.MUS.



## The Club President

The office of President of the R.A.M. Club is one of the most honoured in the Academy and Mr. George Cunningham has filled this office with marked distinction. In Mr. Cunningham (as in the case of his predecessor Mr. Harold Craxton) we have been most fortunate in having one who, in addition to carrying out the normal duties of the President, so happily has been able to take his part as a performer at the social functions of the Club. Those of us who were present on May 17th will not easily forget Mr. Cunningham's masterly playing of the Liszt Fantasia *Ad nos, ad salutarem undem*. In this outstanding performance our President justified a speaker at a meeting of the Royal College of Organists who referred to Mr. Cunningham as "The Prince of Organists." It is good that the work of so fine a player is appreciated. This was abundantly evident recently when the Lord Mayor and Lady Mayoress of Birmingham attended in state and made a presentation publicly to Mr. Cunningham at this 600th Recital as City Organist of Birmingham. The writer was privileged to be present and can bear testimony to the warmth and genuineness of this tribute on the part of civic authorities and public alike. As in his work so in his personal life our President exudes enthusiasm, a fine integrity and above all a spirit of goodwill and affection. Long live the President!

S.M.

## R.A.M. New Music Society

The society continues its good work of making known Modern Chamber Music and its recent concerts have included one on March 6, when the Kamaran Trio (Kathleen Markwell, Marjorie Hayward and Antonia Butler) played works by John Ireland and Frank Bridge, Gareth Morris presenting William Alwyn's *Divertimento for Solo Flute* (1939). The latter work was repeated on May 22 when Eileen Ralph also played works of Busoni, Khrennikov, Prokofiev and Stravinsky. On July 17 Michael Head contributed songs by John Ireland, Peter Warlock, one of his own composition, and was joined by Alan Bush in nine songs from Op. 15 by Schönberg. Mr. Bush's Quartet Op. 5 was also played by Winifred Small, Keith Cummings, Florence Hooton and the composer.

## The Professorial Staff

The following retirements are announced:

Mr. Welton Hickin, F.R.A.M., Miss Dora Matthay, F.R.A.M., Mr. Septimus Webbe, F.R.A.M.

## In the Honours List

DAME COMMANDER—Miss Myra Hess, for services to music.

## R.A.M. Distinctions

The following were elected on March 27:—

### HONORARY FELLOWS (Hon. F.R.A.M.)

Major General the Earl of Athlone, K.G. (Vice President).

Hugh B. Fitch, Esq. (Com. of Management).

### FELLOWS (F.R.A.M.)

F. Percival Driver

Geoffrey Dunn

Leslie Regan

### HON. R.A.M.

Dr. Thomas Armstrong

Mr. P. S. G. O'Donnell, M.V.O.

Mr. Aylmer Buesst

Wing Com. R. P. O'Donnell, M.V.O.

Dr. Ernest Bullock

Miss Maggie Teyte

Mr. Edric Cundell

Dr. Eric Thiman

### ASSOCIATES (A.R.A.M.)

Harold Child

L. Woodroffe Robinson

Muriel Gale

James Walker

Clara Smith (Mrs. V. Booth)

Beatrix Marr (Mrs. Chapple)

Constance Stocker

Irene Spier (Mrs. Risius)

May Sabeston Walker

Ivor Walsworth

Elizabeth (Leah) Barnard

Peter H. Beavan

Veronica Brown

Maurice H. Westerby

Dorothy Holtham

Walter Emery

John E. Palmer

Alan L. Gibson

## Other Concerts

Since the date of our last publication the steady activity of the R.A.M. has been demonstrated by the frequent opportunities given to students for public performances. Events of particular interest have been Student's Recitals on March 24 and July 7, when works by McEwen, Bax and B. J. Dale were heard as well as compositions by students. At a Concerto Concert on April 4 and an Informal Orchestral Concert on July 11 student conductors, under the direction of Mr. Ernest Read, took charge in classical programmes and there were well-varied Informal Concerts on May 19 and June 16. It need scarcely be said that Fortnightly Concerts continue on their unbroken and beneficent course, undisturbed by war-time conditions.



BIRTH—MERRICK—On May 8, at Salisbury, to Sybil (née Case), wife of Frank Merrick—a son (Paul Antony).

### Marriages

UPTON-COOKE—On March 27, 1940, Muriel I. Upton to Philip Davis Cooke.

SNALAM-JOHNSON—On August 17, 1940, in Auckland, N.Z., Olga May Snalam to Ronald C. H. Johnson.

HOWARD-BROACH—On August 26, 1940, at St. Mark's, Talbot, Bourne-mouth, Barbara Howard to Robert Bruce Broach, R.E.

ALLEN-OLIVER—On February 15, at St. Mary's Church, Brompton, Huntingdon, Kathleen M. Allen to Leonard Leslie M. Oliver.

SLEIGHT-COX—On April 8, at Cleethorpes, Jean Marguerite Sleight to Noel Cox.

RADCLIFFE-SOCKETT—On April 22, at St. Andrew's, Medstead, Hants, Eveline Daphne Radcliffe to Arthur Lionel Sockett, R.A.F.V.R.

SILVER WEDDING—COOPER-RING—On August 5, 1916, at St. Mark's Church, New Barnet, Elsie Cooper to Guy Ring. (Present address : The Bays, Little Durnford, Nr. Salisbury.)

### In Memoriam

**Charles Stewart Macpherson F.R.A.M., Hon. R.C.M.**

March 27

Stewart Macpherson (as he was always known, to avoid confusion with Dr. Charles Macpherson) was born in 1865 at Liverpool, educated at the City of London School, and was awarded the Sterndale Bennett Open Scholarship at the R.A.M. in 1880. Other successes there were the Balfe Scholarship, 1882 ; Charles Lucas Medal, 1884 ; and the Potter Exhibition, 1885. He was appointed an Assistant Professor in 1887 and became Professor of Harmony and Composition in 1889, in which office he continued until 1931. He was elected Associate in 1887 and Fellow in 1892.

Among his many appointments were: Conductor of Westminster Orchestral Society, 1885—1902 ; Examiner to Associated Board, 1898 ; Member of Ass. Bd. 1924 ; Committee of Management, R.A.M. 1924 ; Dean of the Faculty of Music, London University, 1924—27 ; Examiner to National University of Ireland, 1912—14 and Founder and first Chairman of Music Teachers' Association.

Of the wide and deep influence in the progress of musical education which his writings and work—much of it pioneer—exercised, many encomiums have already appeared in the musical and general press ; we are happy to be able to add this personal tribute to the memory of his old master and colleague from the pen of Mr. Ernest Read :

STEWART MACPHERSON (1865-1941).

A Glance Backward by an old Pupil.

The Academy has suffered a great loss in the death of so distinguished a son as Stewart Macpherson at the age of 76. Although he had retired a few years ago from actual teaching at the R.A.M., he continued to be an active member of Committee of the Associated Board of the Royal Schools of Music, where his wide experience of musical education was much valued. He also continued writing, lecturing and editing up to the time of his last illness, for he was incapable of resting when he felt there was so much to be done.

There is bound to be a feeling of sadness and regret when the activities of an outstanding personality cease ; yet in spite of this the thought that his life was so full, so useful and so successful, produces a feeling of quiet happiness, satisfaction and pride in a life's work that achieved so much. There is consolation for all of us in this thought but we wish, nevertheless, to express our heartfelt sympathy to his devoted wife and family in their sorrow and irreparable loss.

It is not for me in this Magazine to dwell on the musical achievements of our dear friend (this has been done by Dr. Percy Scholes in the *Musical Times* and Mr. Anderson in the *Music Teacher*), but rather to reveal a little of his personality as seen by some of us through his teaching in the early days. I well remember my first lesson with him in the old Academy building in Tenterden Street—it was the first Saturday in the Michaelmas Term of 1896, and in order to arrive at 9 a.m., I had to catch the 7.15 train from a country station some thirty miles out of London. This was no hardship for an enthusiastic youngster aged 17, especially as I had been told the lesson was to be conjointly with George Cunningham, Welton Hickin, Mabel Collier and one or two others.\* Hickin, if I remember rightly, had played a piano concerto at an orchestral concert and so had won his spurs, and Cunningham had already made a great stir by his brilliant organ and piano playing ; naturally as a newcomer I was thrilled to be working with such distinguished students. I do not know what the rest of my fellow students thought of these Saturday morning lessons which lasted from 9 to 10.40 or 11 a.m., but to me they were a most valuable training and a source of unending happiness and joy for which I can never be sufficiently grateful.

"Mac" always arrived punctually, well groomed and smartly dressed (top hat and frock coat until the Boer War in 1900), and I can even now hear

\* Gerald Carne joined the class with me ; Francis Foot a year or so later, and Elsie Horne had her lesson (I believe) after the 9 o'clock group.



his quick step walking along the funny old passage-way that led down to his room. As soon as he arrived he set to work without wasting a moment, and the speed at which he corrected our exercises was extraordinary—but he missed nothing. His eye, like his mind, was as quick as lightning and he appeared to be able to read the most illegible MS. sketches without faltering, adding the notes we had intended although not written. He was fortunate in having a beautiful hand and long fingers always in condition—what a gift from the Gods for a pianist!—and that he was a magnificent pianist is proved by his fine performance of the whole 32 Beethoven Sonatas at one of his lecture courses.

Before I joined Macpherson's class I had already done a term of Harmony with Dr. Steggall, working through all the figured basses of Prout, but knowing of Macpherson's "New Practical Harmony," I proudly took a copy of the book to my first lesson, expecting to be told to start again at the beginning. Not a bit of it, I was plunged straight into counterpoint of all sorts, and told to work like mad for my bronze medal—all his pupils seemed to get their Bronze in the first year! But it was Mac's teaching of Composition that intrigued me most—he seemed to have no set method, no copying the style of a great master as was suggested in Stainer's Composition, and carried out by other teachers (not those on the Academy Staff!). Instead, we were told to write what we liked and we learnt by his criticism, suggestions, and brilliant improvisation, supported by a wealth of illustration from composers of all sorts. He had a marvellous memory and that amazing power of quotation which is also possessed by our present Warden, Mr. B. J. Dale. He also had an uncanny knack of remembering much that his students had written; one day a composition was brought to him and as usual he did a lot of pruning, cutting out what I had thought an effective section (but did not dare to say so). About six months later, however, when criticising another composition by the same student he remembered perfectly the section he had previously scrapped, and showed how it could be made use of in the work now being written. He never wasted a thing, a trait very noticeable in his general character, and his ability to economise in words was perhaps one of the strongest factors in popularising his early books.

Macpherson's quickness in correcting exercises enabled him to spend time in playing to us and explaining the works of the great masters. At one time he took the whole of the first book of Bach's 48, at another Mozart's Symphonies, and when I look back on these talks, I see the seed of the Appreciation movement taking shape in his mind, although at that time I do not think he had even heard of the movement in America. At one period of his teaching he was very much concerned about the students' education and their general knowledge of literature; he thereupon formed a reading club for his past and present students and we used to meet at his house at 23 Chepstow Villas, W. Out of this grew the Music Teachers' Association which he founded, ostensibly for the purpose of spreading the gospel of Musical Appreciation. I myself had read a good deal about the Appreciation movement in America, and whilst being a supporter of bringing more music into the schools, I yet felt it would lead to a dead end unless the listener had some knowledge of the musical language and attempted to make music for himself. The upshot of this was that I made some suggestions which resulted in my

happy collaboration with him in a work which pointed the way to my future activities in Aural Training.

Macpherson began life as a brilliant Pianist, a gifted Composer and a promising Conductor and could have made his mark in any one of these had he wished, but from the moment he was caught up by the Appreciation movement he found something that fitted in with his nature and all his fine musicianship, wide musical knowledge and experience were brought into its service. Up to the end, one of his greatest joys in life was to gather round him a small group of people to whom he could play and explain the great masterpieces of music which had become so much part and parcel of his very being.

To most people Stewart Macpherson will be remembered by his many books and editings, to others by his interesting lectures on music and beautiful playing, but to us his old students, he will always be remembered by his live personality, his superb and inspiring musicianship and his warm and steadfast friendship.

ERNEST READ.

## Douglas Thomson

Douglas Thomson entered the R.A.M. as a student in 1932 and, in addition to Annual Awards for Violin, Aural Training and Composition, gained the Lesley Alexander Gift, 1935, and the Sir Edward Cooper Prize, 1938. Appointed Sub-Professor in 1937, he began professorial teaching in January 1938. Mr. Norman Demuth writes:—

Douglas Thomson was a man of the highest integrity. I had the privilege of seeing him constantly on the South Coast and of hearing his views on subjects other than music. These views were both idealistic and practical. He was firmly convinced of the moral necessity for the war and of the practical necessity for everyone to take an active part in it. For this reason he refused certain opportunities afforded him and told me that he had enlisted in the R.A.F. as a Pilot. Art must go on, he said, but unless we all do our utmost to beat Nazi-ism, there can be no result but an end of everything.

He gloried in the training and in the new life. His letters were full of his added experiences and the spirit of comradeship which he found amongst those with interests far outside his own. His first flight excited him as much as his first concert appearance. His popularity with his newly made companions was remarkable and was evinced by the wreaths sent from his fellow pupils.

He was buried at Bognor (where he had made his home with friends) with R.A.F. honours. The *Last Post* and the *Reveille* sounded an *au revoir* and to those of us who stood round the grave, an *au revoir* of which he had learned the fullest significance. "A gallant man and a darned good fellow"—such is how we, as soldiers, regarded him at that moment.

NORMAN DEMUTH.



## Royston C. Oulson

February 22

Mr. Oulson, who was killed on active service, entered the R.A.M. in September, 1937, when he gained the Seguin Scholarship. The Principal wrote the following letter expressing the sympathy felt by all at the Academy :

R.A.M.

April 3, 1941.

Dear Mr. Oulson,

I have just heard of the sad news that your son was killed on active service by reason of the 'plane he was piloting crashing into the sea off the coast of Scotland.

I want to send this personal note to say how grieved I am, and to offer to you on behalf of the Royal Academy of Music, and for my wife and myself personally, our sincere sympathy.

With all kind thoughts,

Yours sincerely,

STANLEY MARCHANT,  
Principal.

## Surgeon-Lieut. J. O. Fielding, R.N.

May 24

It is with deep regret that we announce the death of Sn.-Lt. Fielding in the sinking of *H.M.S. Hood*. Only a few weeks previously Mrs. Fielding (Dinah G. Thomas) had written announcing their marriage which had taken place in January at Shrewsbury.

The sincere sympathy of all readers of the Magazine will join with that expressed by the Committee of the R.A.M. Club in a letter to Mrs. Fielding.

## Arthur Hinton, F.R.A.M.

August 11

Mr. Hinton, who died at Rottingdean, was Professor of Composition at the R.A.M. from October 1924 to July 1939.

## R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
past Students of the Royal Academy of Music

### President

Mr. G. D. Cunningham, M.A.

### Past President

Mr. Harold Craxton

### Vice-Presidents

Bax, Sir Arnold, D.MUS.	Marchant, Dr. Stanley, C.V.O., F.S.A.
Clive, Lt.-General Sir G. Sidney, G.C.V.O., K.C.B., C.M.G., D.S.O.	Matthay, Mr. Tobias
Craxton, Mr. Harold	McEwen, Sir J. B., M.A., D.MUS., LL.D.
Dale, Mr. B. J.	Neilson-Terry, Madame Julia
Davies, Dr. Ben	Noble, Sir Saxton W. A., Bart., F.S.A.
Goodson, Madame Katharine	Parker, Mr. Louis N.
Hess, Miss Myra, D.B.E.	Richards, Dr. H. W.
Holland, Mr. Theodore, O.B.E.	Waley, Mr. Alfred J.
Jeans, Sir James, O.M., F.R.S.	Webbe, Mr. Septimus
Keel, Mr. Frederick	Wood, Sir Henry J., D.MUS.
Knott, Mr. Thomas B.	Woof, Mr. Rowsby

### Committee

‡ Mr. Sydney Robjohns (*Chairman*)

Booth, Mr. Victor (1939-1941)	§ Alwyn, Mr. William (1940-1943)
Craxton, Mr. Harold "	Latham, Mr. Peter M.S. "
Head, Mr. Michael "	Thomson, Mr. Marcus "
‡*Jeynes, Mr. Alban "	§ Tidmarsh, Mr. Egerton "
Waller, Mr. Percy "	Waley, Mr. Alfred J. ( <i>Hon. Treasurer</i> )
Farjeon, Mr. Harry (1939-1942)	‡*Dyke, Mr. Spencer ( <i>Asst. Hon. Treas.</i> )
Hayward, Miss Marjorie "	Nash, Mr. A. Brian ( <i>Hon. Secretary</i> )
* Martin, Miss Cecil "	Regan, Mr. Leslie ( <i>Asst. Hon. Sec.</i> )
§ Roberts, Mr. Wesley "	

### Students' Branch Sub-Committee

D'Abreu, Mr. Gerald	Taylor, Miss Joan	
Gorringe, Miss Mavis	Thomson, Miss Geraldine	
Hardman, Mr. Clement	Manders, Miss Joan	} ( <i>Hon. Secs.</i> <i>of</i> <i>Students' Sub-Committee</i> )
Mullins, Miss Margaret	Frenkel, Mr. Manuel	

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Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.	
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Mr. Leslie Regan

\* Reception Sub-Committee

‡ Magazine Sub-Committee

§ Students' Liaison Sub-Committee



## The R.A.M. Club Library

by Janet H. Robjohns

It must be about three years ago that, by the kindness of the Authorities of the R.A.M., the Club became the happy possessor of a Club Room. A sub-committee was formed to carry out the finishing touches of furnishing, and very soon the room was a comfortable and genial spot where members could rest, read or write, and meet for professional or social intercourse.

The room contained a handsome and capacious book-case, formerly owned by the late Dr. Charles Macpherson, kindly put at our use by the Principal. This book-case remained for some time empty, except as a receptacle for magazines, railway-guides and such odds and ends. Then, one day, in Committee, Mr. Spencer Dyke made the suggestion that, having a book-case, the Club might set to work to acquire some books! An appeal was made to members, with the result that books came in rapidly. Further gifts have been made from time to time, so that we now have an interesting and valuable library of something like four hundred books.

A particularly generous donor is Miss Julia Neilson whose presentations include Charles Knight's edition of the complete works of Shakespeare, in three volumes, illustrated with steel engravings from pictures by Cope, Frith, Orchardson and others; several volumes of plays of the fifteenth, sixteenth and seventeenth centuries containing works by John Heywood, Norton, Sackville, Fulwell and anonymous playwrights of the Tudor and Elizabethan periods; three volumes of the works by Bernard Shaw; the complete works of Dickens, of Tennyson and of Austin Dobson; and some novels, including *The Scarlet Pimpernel*, with an inscription on the front page—"Julia Neilson, for the R.A.M. Club."

Another old friend, the late Stewart Macpherson, gave us a complete set of his literary works, including his "Commentary" in two volumes on the great "48"—*Das Wohltemperierte Klavier*.

Among biographical works we have Parry's *Studies of Great Composers*, Graves's *Life of Parry*, several biographies of Beethoven, Busoni's *Letters to my Wife*, Ethel Smythe's *Impressions that Remain*, and Fuller Maitland's *Joseph Joachim*.

Of the more technical subjects we have books on Harmony and Counterpoint, Instrumental Technique, Aural Culture and Appreciation, the Orchestra, Class Teaching, Psychology, and Interpretation; books on Elocution, Acting, Stage Craft, and the French Language; and Dictionaries! And there in our Library several volumes of poems, works on painting, sculpture and the arts generally,—among them Ruskin's *Modern Painters*, *The Seven Lamps of Architecture*, and *Stones of Venice*,—many dramatic works, and works on philosophical and religious subjects.

Works of fiction are many and varied. Here are a few of the writers represented:—J. M. Barrie, George Birmingham, Dickens, Geoffrey Farnol, Hardy, Hawthorne, W. W. Jacobs, Charles Kingsley, Lytton, Meredith, J. B. Priestley, Scott, Thackeray and Edgar Wallace.

Through the kind interest of Mr. Theodore Holland we have received a number of issues of *The Proceedings of the Musical Association* covering a period of many years. Glancing through these records one notices many lectures of absorbing interest which have been delivered before the Association by leading authorities. This collection will doubtless prove particularly useful.

For the time being we have also the benefit of a number of books lent by Mr. Harold Craxton. These are in a separate bookcase and include many precious things—for example, *Orpheus Britannicus*, being songs for one, two or three voices by Purcell, edited and published by his wife in 1706; *Amphion Anglicus*, songs by Dr. Blow, published in 1700; Johnson and Stevens' Shakespeare, published in 1785; photographic copies of the manuscripts of Beethoven's Op. 78 and Op. 111; works of Donald Francis Tovey, and the complete works of Bernard Shaw.

Enough has been said to show something of the scope of our library in its present dimensions. It is not of course a lending-library, but one for study and, above all, perhaps, for the delight merely of browsing among books.

The late G. K. Chesterton once said, "There is a great deal of difference between the eager man who wants to read a book and the tired man who wants a book to read."

May our Club Library serve them both!

## R.A.M. Club Supper

July 8

by a Guest

I have overcome a certain diffidence and asked to be allowed to write a page in the *R.A.M. Magazine* for two reasons, first that I may express my thanks for a particularly enjoyable evening and second, that I may pay my small tribute to those gay and gallant spirits who, surely in the face of great difficulties, decided that the Club should stand by its old traditions of good fellowship and humour and for one night at least should put away all grim and heavy thoughts and should meet and sup together.

I wonder how many of us came to the R.A.M. that night all agog with pleasure and expectation at the bare idea of an outing—a party—the sort of thing that used to happen how many years ago but never seemed to happen now. It was a good spirit and I think we were conscious of it in each other and it added to an enjoyment that would in any case have been great.

To those, like myself, who are not constant habitués of the R.A.M. it was a momentary shock to enter through a formidable barrage of sandbags and arrive, apparently, in the bicycle shed—but a glance reassured us and we realised that this was just the Academy marching with the times. Once



inside and the spirit of the party took hold of me again. The genial President, Mr. George Cunningham, helped by his charming daughter, first received us in the Lecture Hall, whence we moved on into the Duke's Hall and sat down to supper, some two hundred strong or more. It was a Duke's Hall of new aspect—set with long tables, with shining napery and all the festive paraphernalia of those parties we had almost forgotten. And here may I digress into a very personal recollection, because I believe it may have been shared by a great many who were there? A cat may look at a king, and I was enjoying a hearty stare at the high table and its great ones when suddenly I was aged thirteen and was half falling over the balcony of a provincial theatre, spellbound by the glamour of the *Scarlet Pimpernel*, my first and never forgotten play—for there, among the Principal's party, sat a very lovely lady—Julia Neilson. I could not have asked for more to make my happiness complete.

It would be unkind to those who could not be there and were probably eating their few wretched scraped up scraps at home to tell them what we ate and drank so I will merely leave it on record that we did eat and drink and then concurred most heartily in the toasts. First the R.A.M. and its Principal, the R.A.M. Club and its President, received a precious tribute from Frederick Austin. The President then thought aloud his charming and naïve surprise at finding himself in that position, leaving the reason to be voiced by the caustic tongue of Harold Craxton, who revealed some of the dark and destructive doings of organists in general and of one organist in particular. Happily the President was allowed to hit the last ball and scored a boundary with a story about the last speaker and a gas mask which sent us chuckling from the Duke's Hall to the theatre where we joyously awaited further entertainment. We were not disappointed, for Harry Farjeon and Harold Craxton were ringmasters and leading artistes. Harry Farjeon's Tiny Review, so charmingly compered by himself, was in the true family tradition—can one say more—except, perhaps, to say one special word of appreciation of the three charming Spanish Ladies of the Tango? After these frivolities it was well to turn to sterner stuff and we gave our attention gravely to Harold Craxton who was good enough to read a paper on Voice Production. One can only hope that this valuable contribution will find some permanent place in the annals of that much practised art.

No party is complete without its murder game and so, to fulfil its pledges to the hilt, the club now presented *The Murder of Chopin*, an amusing trial play with Frederick Austin, austere and urbane by turns, as the judge. The cast was too large for a stranger to enumerate but a pleasant memory remains of the hearty and beguiling pleadings of the respective counsel, the fetching and saucy pathos of the prisoner, her cockney mother's outraged dignity, the evidence of professors, expert witnesses and suffering neighbours and not least the two pugnacious ghosts of the great composer himself. The play was produced by Alban Jeynes.

The hour grew late, the curtain fell and regretfully we said good-bye and thought that it all was over. But London was in sympathy with our mood that night and we made our way home through the loveliness of moonlight in the unlit streets and the sweet scent of the lime trees filling the still, summer night—an evening to remember with pleasure and gratitude.

# 1. HARRY FARJEON'S TINY REVUE

(a) Prologue, written by Harry Farjeon, spoken by Constance K. Newell.

*When raging skies are ravaging the earth  
And giant cities reel 'neath giant blows  
One finds on every hand a tiny growth  
Of beauty, all untouched by pain, as when  
An earthy furrow turns its clods of brown  
And grey towards the sun, and in a flash  
Green blossoming begins. No arid waste  
But holds within itself the seeds of change—  
Never a change of beauty's radiant soul,  
But change of what itself has tried to change  
A world of wealth into a world of woe.  
So will this terror end, and in its place  
Realities return. Among these last  
Are music, mirth and happy comradeship;  
We in this home of ours can give our thoughts  
And bend our hands to fashion all of these.  
Each melody we turn, each laugh we ring,  
Each handclasp with a friend betokens more  
Than clash of enmities and throes of hate.*

*Suppose there were not music in our land;  
Suppose that when we turned the magic knob  
The sweet-tooth voices of the radio kings  
Were all we could expect; suppose that news  
And talk and propaganda made the whole  
Of others' contribution to our lives—  
Why then indeed were all expansion bruised  
And stimulation stultified; why then  
Were workers unrelieved, the hungry starved,  
The weary wakeful, and the ignorant  
Kept ignorant of all their deepest needs.*

*On other days in this eventful year  
We've given proof (if proof were needed) that  
Our art still flourishes where we still dwell.  
Tonight we have a lighter task; we court  
Only bright laughter's golden-threaded gleam.  
Cast off your cares for yet another hour—  
We offer now all with our hope and power  
The shredding of your troubles down to half  
By means of—just an ordinary laugh.*

(b) The Siamese Triplet.

(c) Vocal Tango

Marie Coupland, Mavis Gorringe and Edna Harding.

(d) My Secret Teaching Weapon.

## 2. CRAXTONIZATIONS BY HAROLD CRAXTON.

### 3. Play-thriller—"THE MURDER OF CHOPIN" BY HARRY FARJEON.

Frederick Austin, Doreen Massy, Gerald D'Abreu, Philip Howell  
Constance K. Newell, Clement Hardman, Christine Parsons, L. Gurney  
Parrott, Manuel Frenkel, Jean Dickson, Ivor Samuel, Erin Tosi, Harold  
Craxton, Diana Budd, Joyce Robinson, Margaret Royle.

The Play produced by ALBAN G. H. JEYNES.

Lighting and effects by CLIVE W. BLACK.



## R.A.M. Club—Social Meeting

It was a happy thought of Mr. Marcus Thomson to give us an opportunity again to hear on May 17 a group of Parry's English Songs ; they are all too seldom heard now-a-days. His later group, including representative examples from Graham Peel, H. Howells, Percy Turnbull, Ivor Gurney and Walford Davies further demonstrated English music of a *genre* in which we need fear no comparison. The President, Mr. G. D. Cunningham, contributed the Liszt Fantasia on *Ad nos* in his inimitable manner and Miss Eileen Ralph accompanied at the piano.

### Students' Branch

Social activities of the students' branch have continued with their wonted success since record was last made. Among them were : a *Revue* on December 11 and an *Informal Dance* December 20 ; *Table Tennis Matches* (including one in which R.A.M. beat L.A.A.S.) when opposing teams were entertained at tea ; during Lent Term a *Cabaret Show* with dance music by the *Malling Swingtette* and further Table Tennis matches. *Our Town* by Thornton Wilder was given by the R.A.D.A. for the Club students' branch at 62 Gower St. on July 21, when this outstanding play made a deep impression by its profound treatment of vital topics and by the significance with which it was acted and produced.

Mr. Manuel Frenkel is relinquishing his secretarial work for the students' branch, and, until the official election of officers, Mr. Clement Hardman will undertake those duties.

### Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address : 91 Crane Street, Salisbury, Wilts.)

MR. WELTON HICKIN's Oatlands and District Choral Society performed Bach's Christmas Oratorio (Parts I. and II.) under his direction last January.

MISS NAOMI PAPÉ gave her 18th broadcast recital from Cape Town on January 4 and her songs were recorded.

MISS BERTHA HAGART has been resident in Nottingham since her flat in Bayswater was destroyed by enemy action last September. Her activities have included a piano recital at Cheltenham, five C.E.M.A. tours and an engagement to play with L.P.O. in Nottingham. She expresses in her letter regret that she can no longer take part in London meetings and her good wishes to the R.A.M., the Club and its Magazine—"Long may they all flourish !"

MR. GLYN TOWNLEY writes from Durban giving news of his series of six broadcast recitals which included Swinstead's *Scarlatti Suite* for piano and string orchestra and other works performed for the first time in S. Africa. Mr. Townley, with Mr. Lionel Bowman, has also performed Bach's *Concerto in C minor* for two pianos in Cape Town.

MISS MARY STUART HARDING and Miss Iris Loveridge entertained the patients of Queen Mary's Hospital for Disabled Soldiers, Roehampton on March 8.

MISS MOURA LYMPANY and Mr. Clifford Curzon took part in the Festival of the Wessex Philharmonic Orchestra at Bournemouth during March.

DAME MYRA HESS and Mr. Clifford Curzon performed at the Royal Philharmonic Society's concerts during March.

MR. TOBIAS MATTHAY celebrated his 83rd birthday with a gathering at High Marley on March 30. He played his new pieces *Seven Historiettes*, Op. 43, recently published, and *Prelude and Bravura*, Op. 16, with Chopin's *Scherzo in B minor* as encore. Dame Myra Hess and Miss Irene Scharrer also played duetts.

MR. GERALD CARNE's activities have included broadcasts of his songs, to America on March 16, and again on May 29 with Mr. Dale Smith as vocalist and himself at the piano, and a performance of his *Cherry Ripe* arrangement which was broadcast by B.B.C. Military Band on April 13.

DR. HUBERT MIDDLETON and Dr. W. H. Reed lectured to the Easter Conference of the Percussion Band Association at Cambridge during April.

MISS MARJORIE HAYWARD and Mme. Elsie Horne played Dame Ethel Smythe's Sonata in A minor at the Forum Club on St. George's Day, April 23. The programme, arranged by Mme. Horne, consisted entirely of British Music and Mr. Clement Hardman contributed songs.

MISS HELEN MOWELL's Sibertswold Musical Society gave a concert (in three parts) for St. Dunstan's and the National Institute for the Blind on April 26.

MR. WILTON COLE and Miss Dorothea Webb assisted at meetings of The Poetry Society held in May and June.

MR. WILLIAM ALWYN's *Divertimento* for solo flute was one of the two works representing Great Britain at the recent International Festival of Contemporary Music held in New York. Mr. René Le Roy, the celebrated French flautist was the soloist.

MISS ELEANOR RUDALL and Mme. Elsie Horne were represented as composers in a programme given by the Society of Women Musicians. Mme. Horne also gave a lecture-recital to the Ealing branch of the Corresponding Members of the Assoc. Board on July 5.



MR. ADAM CARSE broadcast a talk—*Old Wind Instruments and their Players* on May 15.

MISS ANNE BAKER writes from Paignton, where she is temporarily resident, giving news of a programme of character studies and scenes from biographical plays which she gave in the Barn Theatre, Dartington Hall, and of similar cultural work she is doing for the Victory League throughout S.W. England. She is grateful, she says, to be able in these days to use the teaching she received at the Academy and put it toward so constructive an end. She also expresses her warm appreciation of the continuance of the *R.A.M. Magazine* now that she is, for the first time in 14 years, cut off from the social amenities of the Club.

MISS SARAH SALMON reports the continuous progress of the scheme of regular musical performances which she and her friends have organised in the Rickmansworth district and which benefit such worthy objects as the Merchant Navy's, the R.A.F.'s and the Musicians' Benevolent Funds. Among recent events have been three Sunday afternoon recitals; sonata recitals including one at which a new sonata by Francesco Ticciati was played for the first time by the composer and Angel Grande in addition to the *Kreutzer* and César Franck; and another presenting a programme of works by modern British Composers. The local *Music Circle* also functions more and more successfully. Among other performers have been: Egerton and Dorothy Tidmarsh, Esther Hulbert, Percy Waller, Vivian Langrish, Leslie England, Muriel Middleton, Avril Wright, Hilda and Sylvia Bor and Sarah Salmon.

MISS DAPHNE BLACKWALL played the harpsichord in three *Handel* concerts given by the *Circle of International Art* at St. George's Church, Bloomsbury during June.

MR. BASIL BENSTED took part in *An Hour of Music* at Rudolf Steiner House on June 7.

MR. ALAN BUSH conducted the London String Orchestra at Wigmore Hall on June 14 in a programme of 17th and 18th century classics. Katharine Stewart played the harpsichord.

MISS MURIEL KEMP's pupils gave a recital at Truro on June 13. One of them was joined by her teacher in a movement from Mozart's *Concerto in A* and another in F. Corder's arrangement of Weber's *Invitation to the Waltz*. Miss Kemp also played Liszt's *Study in F minor*.

MR. JOHN BOOTH directed a performance of *Papageno*, J. M. Diack's adaptation of Mozart's *Magic Flute* at Wandsworth on June 21. In response to many requests it will be given again in the autumn.

MR. HERBERT WITHERS has recently been appointed Conductor of the Oxford Chamber Orchestra.

MESSRS. HAROLD CRAXTON (Beethoven Lecture Recital), Watson Forbes, Denis Matthews, Roy Henderson (with Nottingham Oriana Choir and Strings of R.A.M.), Miss Joan Taylor and Dame Myra Hess have recently taken part in National Gallery Concerts organised by Dame Hess in aid of the Musicians' Benevolent Fund.

MR. NORMAN DEMUTH's Ballet *Planetomania*, composed specially for International Ballet, was performed by that Company during a tour covering Glasgow, Birmingham, Bradford, Manchester, Liverpool, Nottingham, Edinburgh, and Brighton commencing May 14. The composer conducted the work at Brighton on July 11.

MISS IRIS LOVERIDGE gave a recital of modern French and Spanish piano music at St. George's, Bloomsbury, under the direction of the *Circle of International Art*, on July 3.

MISS MARJORIE HAYWARD and Mr. Sydney Lovett adjudicated at the 32nd Cornwall Competitive Music Festival held at Truro on July 11 and 12. They also collaborated in a recital given by competing choirs in the Cathedral, where Mr. F. G. Ormond assisted at the organ.

MR. DAVID SANDEMAN, who now plays in the Cape Town Symphony Orchestra, has recently announced his engagement to Miss Maureen May Melville of Sea Point, Cape Town.

MISS FRIDA TAYLOR, who is now resident at Perranporth, Cornwall, has kindly sent items of news of several ex-student friends which she thinks have not yet appeared in the Magazine and may be welcome to others: John Lewis is now in R.A.F. and has joined their touring company in *Flight*; Dorothy Fleming is now married to Robert S. Patterson (Dundee); Megan Jones to David Jones; Joan Tribe to Alan Gilbert and Mavis Clark to Humphrey Urgan. John Fullard, with his wife Helen, is in Australia with the d'Oyley Carte Co.; Glenys Bracken, who was badly injured in a London raid in January, has been in hospital but is believed to be now making a good recovery. Joan Brown has been (at any rate until some time ago) nursing at the Truro Royal Infirmary. Janet Hamilton-Smith has been touring for many months with Sadler's Wells Opera Co. and Ernest Davies is serving in the Observer Corps. Miss Taylor herself has given several concerts to the troops and recitals in Perranporth Church.

MR. TEASDALE BURKE sends an interesting programme of a concert given by the string band of the R.A.F. College (augmented by station personnel) in which he appeared as Guest Conductor (Schubert's *Unfinished Symphony*) and as Pianist (Chopin's *Scherzo in B flat minor*).

MR. FREDERICK KEEL's new address: Fridland, Bethersden, Nr. Ashford, Kent.

MRS. BARBARA BROACH (née Howard) is now a member of the W.L.A. working for the Forestry Department.

MISS NORA CLARKE directed performances of *Olivet to Calvary* at Queenstown, S.A. during April when her choir was augmented by men from the R.A.F. training station. She also played, with a friend, Arensky's *Valse in C* for two pianos at a concert in aid of War Funds.

MISS PEERS COETMORE is now serving with an L.C.C. Ambulance Unit.

A DOUBLE QUARTET of string players of the R.A.M. assisted at the London University Musical Society's concert held at the Academy on June 21. Dr. C. Thornton Lofthouse conducted.



## New Publications

Exercises in Aural Harmony—Book I. (J. Williams)	<i>Ernest Read</i>
"Sleepers, wake" <i>Bach</i> , transcribed for Piano Solo (O.U.P.)	<i>Myra Hess</i>
"My soul longeth for Thee, O Lord" <i>Bach</i> , transcribed for Piano Solo (O.U.P.)	<i>Vivian Langrish</i>
"Sheep may safely graze" <i>Bach</i> , transcribed for Piano Duet (O.U.P.)	<i>Mary Howe</i>
Overture "Happy Heart" Score and Parts (Augener)	<i>Adam Carse</i>
"A Sea Picture" for Piano (Hinrichsen Ed.)	<i>Manuel Frenkel</i>
"Seven Historiettes," Op. 43, for Piano (Boosey and Hawkes)	<i>Tobias Matthay</i>

## Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are now due annually on October 1. Any whose subscriptions are in arrears are asked to send a remittance to the Secretary without delay.

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

## Index 1941

Club President, The, 42

Concerts, 6, 10, 39, 40, 41, 42

Distinctions, R.A.M., 43

Drama, 6, 35

Editorial, 5, 29

In Memoriam, 15, 44

Lectures :

The Organ Works of Bach, by G. D. Cunningham, 7

The Musical Profession, by Frederic Austin, 30

Marriages, 15, 44

New Music Society, 42

Notes About Members, 21, 54

Overseas, From, 37

Opera, 39

Prizes and Awards, Distribution of, 33

Publications, New, 22, 58

Raffle, Our, by Harry Farjeon, 13

Russian, The, by John Mackie, 11

R.A.M. Club

Library, The, by Janet H. Robjohns, 50

Social Meetings, 20, 54

Supper, by a Guest, 51

With His Majesty's Forces, 6, 39